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ABSTRACT

GLASS FORMS: research into the nature of form and various surface graphics to describe emotion. Through the investigation of form, the work explores the relationship between the Mind and the Body using the exterior and interior of blown glass objects. The work looks at the notion of the interior as a site for contemplation and reflection. I have used a number of approaches to further explore levels of access and restriction to that psychological space. A study taking the form of an exhibition of glass forms exhibited at the Canberra School of Art Gallery from March 12 to 22, 1999 which comprises the outcome of the Studio Practice, together with the Report, which documents the nature of the course of study undertaken.

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Chapter One

Introduction

My topic of research has been the investigation of the relationship between the body and mind using glass as a medium to express that coexistence. The work looks at the interior nature of the vessel form, as a metaphor for the mind. I am interested in the idea of how we place both physical and mental barriers to stop people from getting to close to our inner thoughts and on the other hand, social restrictions that are placed upon the individual stifling communication. I have also investigated the more contemplative nature of the interior space and how it is possible to access that space. Part of the work goes on to explore notions of self reflection as a means of increasing the opportunity for communication.

The work has developed out of my studies completed in the Diploma at the School of Art. From that work I used the interior and the exterior of the vessel form to investigate the idea of constriction and entrapment. These ideas were strongly influenced by my personal stand point which made the work very subjective. During the course of that work I felt I stumbled frequently because I was trying to say too much in each individual piece. Subsequently I have developed from that view point to encompass a range of approaches to those ideas.

I found it was important to allow for a level of objectivity to enter into the decision making process so that I was able to have a better dialogue with the work. By doing this I was able to create enough distance from the emotive influences to allow for a greater freedom.

In this paper, firstly I will discuss the development of two bodies of work that I wish to present for assessment, with diary entries in chapters two and three. I have produced the two bodies of work to allow me to investigate a number of approaches and for the ideas to feed one another. Part of the first body of work will investigate how the external surface of a form may be restricted, by an imposing force. The latter part of the work explores ways of creating a contemplative atmosphere, allowing the viewer an opportunity for reflection.

The second body of work, attempts to create an external surface, (the body) surrounding the internal (the mind) looking at various physical and psychological shielding of the internal space by the external surface. Finally the paper will go on to discuss the content of the work, linking the two bodies and the point to which I have arrived through my research.

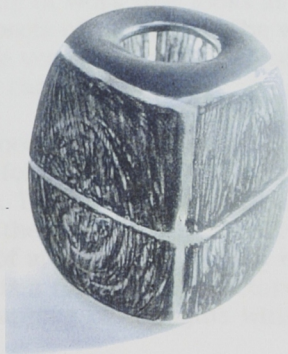
Chapter Two

Development of First Body of Work. 'Bound Forms' and 'Panels'

This chapter will discuss the development of the first body of work in two series, looking at the Bound forms, which investigates an external force restricting and marking the surface, creating a physical sense of binding. The second part, the Panel series, explores access to the interior through an illusionary opening. The chapter will also describe how the work developed out of research into rope cages and how I began to use panels to screen the interior of a vessel. Influences appear in this chapter as they became relevant to my research.

Working Method

I began the year, looking at panels placed onto the surface of a vessel. I was interested in trying to shroud the interior of the vessel, to contain. I used charcoal in a graphic manner, drawing panels on to the exterior of the form using positive and negative line as a device to block the amount of visual access to the interior. Whilst researching the panels I came across American sculptor, Richard Serra's lead sheet construction, House of Cards. I was interested in the seemingly random placement of the sheets of lead, which played with positive and negative space and the nature of the material. I wanted to create qualities that broke up the precise geometric line of the square to give the panels a more organic quality. I started drawing irregular panels on the side of a rectangular vessel to remove the predicability of the square.



1. Untitled, sandblasted glass and charcoal. H20cm, W12cm, L12cm.

Diary Entries

30/3

During the workshop critique it was suggested to me that I should move away from the blown object and that I look at components to make up the whole. I feel it is still beneficial for me to research in order to gain a better understanding of where I want to go with the work. I feel I am on the edge of something but I am not too sure what! Let it flow and have fun.

Whilst continuing last years work, which looked at constriction, I started investigating the bound form as a variation of how constriction may be perceived.

I wanted to work with binding as a direct way to describe a sense of restriction and to articulate space. I started making cage forms out of either nylon or glass rope which were built, to envelop negative space. I also began to investigate the bound object using rope with clay and plasticine.



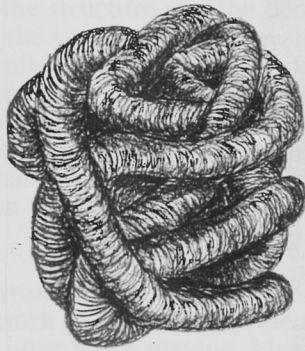
2. Untitled, rope, plasticine.
Diameter 15cm.

30/4

The cage forms made of rope appears flat, in it's attempt to define an interior space, I need to push the idea and investigate variations of this structure. I liked the idea of creating a body of work that looks at the functional or non functional aspects of the vessel. The work can also begin to investigate the vessel as open or closed and what permits it to fit into either category.

From the cage forms I became interested in the physical accessibility to the interior of a vessel form. I wanted the openings to the vessel to be tight, restricting access. This idea carried through the entire body of work as an analogy to the way we look at individuals and the amount of knowledge we have of another persons way of thinking or inner thoughts. The binding is a restriction, a metaphor for non communication and trapping of thoughts within the mind.

The bound work in some ways also explores the nature of the individual in conflict with society and how psychological restrictions are placed on to how we behave. At this time I discovered the work of the sculptor Kiki Smith who works within the context of Post-Modernism to investigate the relationship between the functions of the female body and the perception of how the individual is meant to conduct oneself in society. I am interested in her work because of the notions she puts forward concerning the fragmentation of the body which appears to be an underlying result of the postmodern condition (the individual in opposition to society and it's affects on the body). In a sense the body becomes the site for the conflict between the individual and society.



3. Drawing, charcoal. H80cm, W60cm.

14/4

I have loosely used the ellipse form as a launching point for the work. This has derived from looking at the rock form to describe volume. The assemblage of rope is going well, I like the dynamics of the structure. I have started using charcoal which gives the glass some interesting qualities. I seem to be playing at the moment and need to keep the momentum going.

At this stage the work is split into three areas. Firstly the blown bubble, which has taken on the form of an egg or rounded river stone. I had been investigating the sense of volume in rocks and wanted to explore those dynamics in glass. I was interested in the blown forms having a fullness to them, whilst introducing the inherent organic qualities of the ellipse form of a river rock. The rope pieces were the second area of research and the third was rectangular vessels, which had panels made of drawn charcoal or black sheets of glass situated on the side of the form.

17/5

Have made sections of glass rope which will be constructed using blackened twine to bind the components into a cage. I am making maquettes of the panels that I want to use, looking at the structure and the density of the panels in relation to the vessel. I need to push this avenue more, it is quite controlled but can have far more possibilities. The third body of work the rocks, are interesting but seems to lack a certain soul or energy. I have been working them with the notion of the forms lying on their sides. Maybe they need a greater dynamic to give the form a sense of an external force imposing on to it, a tightening or constriction of the piece.

6/7

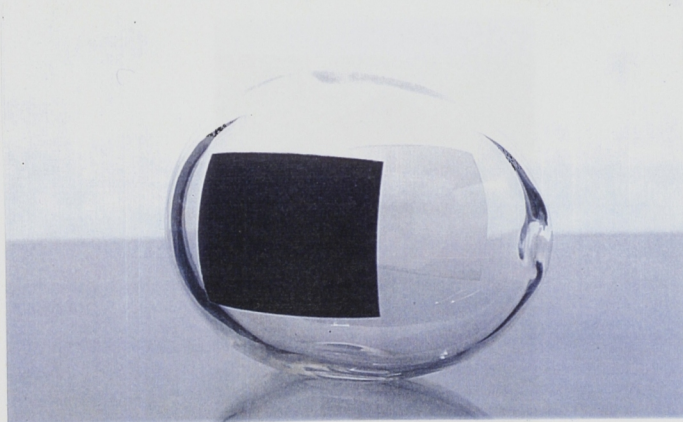
Over the break and after the review I have been thinking about the work and what it represents, I have narrowed the field down after much playing. I have found this year very important to my development. The work has moved on. I have tried to disregard the literalness of the rope forms to suggest something that is bound.

I started to develop the bound idea using the ellipse form of the rock using grinding stones to cut into the surface of the glass and then binding the form with different materials, blackened twine, wire or rope. From this group I begun using pigment to create line and an increased sense of depth, putting to a side the work I developed using rope to make a cage. It was too obvious and subsequently not very successful, whereas the formal device of a line to define and to encase a form appeared to work more effectively.



4. Bound glass, wheelworked. diameter 15cm

Having begun the Bound forms which focused on restriction and non communication, the work then started to shift to researching ideas of communication and access to the inner space. I started looking at the panel which I had explored earlier in the year, applying the qualities of the pigment to just one panel and placing it onto the side of the blown rock form to represent a darkened entrance or hole. For me the panel became an illusionary entry point into the object to suggest notions of an inner world. I had created opposing elements, the binding which investigated non communication and then the openings or panels, which were more about a type of communication with the self.



5. Panels, sandblasted glass, pigment. H15cm, W12cm, L20cm

To me the black panel creates an opening within the object like a void, a space of blankness which is neutral. I want to play with this idea, manipulating the panel and transferring it from a block into a line. The pigment works as a blocking and emitting tool. The panels can absorb and deaden but also allow transportation and passage. I want the pigment pieces to explore the notion of the inner space, creating qualities that act as a device for mediation.

With the Panel series, I wanted to investigate the spiritual side of life, in terms of how we communicate with one another and the conversations we have with ourselves that are shared with no one. I am interested in the quite inner world of ones own thoughts, which are the essence of our own personality. It is the expression of this space that I want to carry through into the work. The panel plays on several proprieties, such as the notion of space, creating the illusion of a sense of depth receding into the form. The clear glass then subverts this by allowing the viewer to see the totality of the form, highlighting the two dimensional nature of the coloured panel thus breaking the illusion of depth. Visually the panels also help to locate the volume of the form defining the space between the two panels.

I first began using pigments after becoming fascinated by the forms made by British Sculptor Anish Kapoor and how he used coloured pigment. The spiritual forms and spaces he creates using natural elements such as stone and pigment which are primeval materials, base elements.



6. *Void Fields*, Anish Kapoor. Celant. G, Thames and Hudson Press. pg 100

Kapoor uses his materials in a simplified manner keeping to basic geometric forms, using the pigment to create a density of matter. His work focuses on the spiritual elements of the male and female Hindu gods, exploring the notion of the interior and exterior to represent these elements. I am interested in how he uses the pigment in some cases to create a solid mass and others to obtain a depth of space. These are qualities I am exploring in the panel pieces to creating the illusion of depth.

Whilst further developing the panel series I looked at the American Abstract Expressionist painter, Mark Rothko and the subtle language he creates in his paintings. As he began his mature works, he started to use mysticism as a tool to direct his own emotive responses. This is something I am interested in, to strive for qualities that create a sombre setting, drawing the viewer into the work. Rothko's work evolved into an abstraction of the emotional content of various Greek mythologies, exploring in a pure way the essence of the feelings within the stories. He spoke of his paintings as ¹“simply the doorway through which one left the world in which they occur”. Referring to his paintings as though they were a doorway from which the mind were able to leave behind the world in which the mundane occurs, in search of a more reflective and contemplative space. Through his art ²“he meant to vacate the everyday world as Nietzsche had said the artist must, in order to speak of the mythical, or eternal.”

¹ Clearwater, Mark Rothko Works on Paper. pg 10

² Clearwater, pg10

Field Research Overseas.

By mid year I was unsure as to which direction to pursue. I realised there was a strong foundation in the work of the Bound and Panel series from which to continue with. I felt there were also other avenues to which I could continue with. By June the work ended up dictating to me, the Panel and Bound series were selected to exhibit in the Glass workshop exhibition at the 'Aperto Vetro' International Glass Biennial, in Venice. After preparing for that show I had to remake that work after the pieces for Venice exhibition were selected for an emerging artists exhibition called Au Kurant at SOFA (Sculpture Objects and Functional Art) exposition held in Chicago for October.

Whilst remaking the work other ideas started to develop giving me inspiration to continue investigating those works further. I became much happier with the work, increasing the scale and being more fastidious in attention to detail.

In October I travelled to Chicago for the exhibition at SOFA, encountering the American Craft/ Functional Art scene. Strangely I felt reassured with my work in relation to what else was being done in glass. I was overwhelmed by the volume of work that was on show. Looking around me I realised how attention to detail is an important element in the making of a piece. Whilst in Chicago I visited the Contemporary Museum of Art where I came across the work of the American painter, Ad Reinhardt. I was captivated by the intensity of the work (one of the Abstract Painting series late 50's to mid 60's) and the seeming simplicity that drew my minds eye into the work and how it held it there with the subtle geometry within the picture plane.

Reinhardt was quoted as saying, ³"what is not there is more important than what is there' this to me sums up the dilemma that often faces me when making work. It was a negative statement he made in relation to his abstract paintings and their minimalist content. He was interested in the flip side of the composition of a painting, believing the less that was shown, the more complex it became. His black paintings though outwardly simple, have complex nuances to their composition. It was as though he was looking for the other, the inexpressible, the grey area of the opposite and how much that contains. On seeing his work in person I was drawn into the painting by the slow revelation of what was before me. I am interested in how one can subtly unfold to the eye something that isn't seen at first glance, like the telling of a story.

³ Bois, Ad Reinhardt. Pg 11.

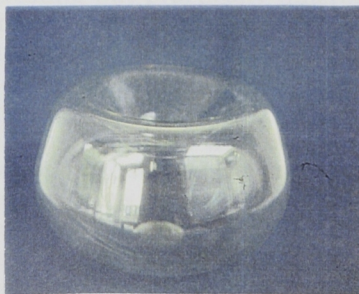
Chapter Three

Second body of work 'Form within Form'

This chapter examines the development of the 'Form within Form' series through research I made into traps and funnels. This work explores the internal and external relationship of the vessel, playing with the notion of access to the interior. I wanted the work to investigate the shielding of the internal self, in a mental and physical manner. This chapter also describes how the work at one point veers away, investigating physical and visual access to the interior of monolithic forms made of sheet glass.

Working Method

During the first semester the Glass Workshop had a visiting artist Michael Schiener, a glass artist from the United States. After completing a weekend workshop with Michael, I become more enthusiastic to explore the qualities of the blown form in a fast working manner and to create an even thinness of the glass, a technique I had not explored in my work. From that experience I focused quite intensely on clear glass and it's aesthetics, creating a group of work, traps (fig. 7) that developed out of the rope cages from the previous semester. I also began to research funnels (fig. 8) which became another avenue for exploring the notion of entrapment. I found after some time the work took on a scientific genre which used funnels as the central vehicle to express my ideas.

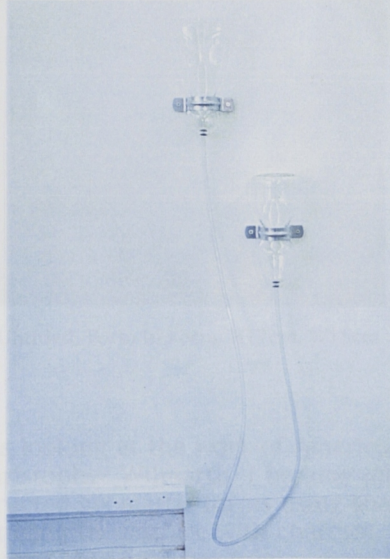


7. Untitled, glass. H16cm, W20cm

Diary Entry

6/7

Investigated using the funnel as a device for trapping. The funnel series developed to a point where it started to take on more meanings than I intended for the work, it became scientific and increasingly more impersonal to me. I also realised I needed to keep the work simple. The work definitely has shifted, I am ready to move away from the scientific style which had adopted the funnel as a trapping device, and to symbolise the process of collecting and filtering.



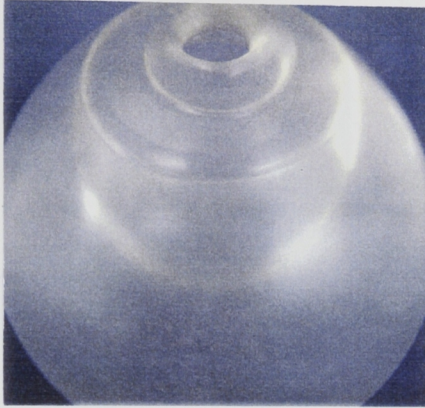
8. Funnels, glass, plastic tube and bracket. H1m, W 0.5m

From there I began to make a series of bowls that used the funnel idea as a trap, visually interesting but practically inherent with problems related to the fact that once something was inside the bowl it would be difficult to retrieve. I then saw a ready made sculpture titled "Photo of God" which consisted of a plumbing trap by Morton L. Schamberg⁴. The piece made me think how it would be possible to introduce components to a glass form, similar to how the plumbing trap is made up of sections. In the hot shop I started placing a smaller glass component inside a larger hollow form, creating an interior cavity. I wanted to explore the idea of an inner chamber separate to the vessel. What I find interesting in this work is that in some pieces a mid space is created which is physically inaccessible becoming an environment in stasis.

⁴ 200 yrs of American Sculpture pg.157

28/10

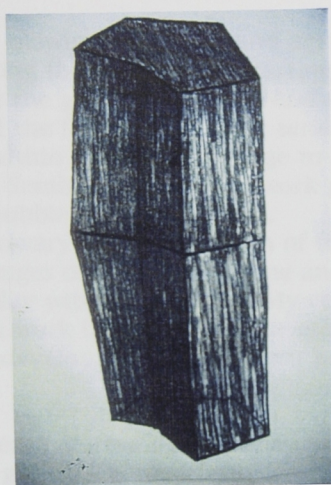
I am concentrating on the placing one form within another. The form in a form tries to articulate a space or place within the object, I want to use the qualities of the glass to translate this idea.



10. Untitled, Form in Form. H17cm, W15cm

During this time I was looking at the work of American Sculptors Richard Serra and Christopher Wilmarth. I became interested in the idea of making constructed geometric forms using sheet glass to create larger objects. By texturing the surface with charcoal, I wanted to further investigate the graphic qualities from a piece (see Fig.1) I made at the beginning of the year. The drawn charcoal was used to create an opaque surface obscuring the interior, working with a height of 6-7ft. By making it to such scale, I hope to physically engage the viewer with a life size object making the interior the size of a closet space.

I felt with time constraints I would be hard pressed to resolve the conceptual and the technical problems related to that scale. I see it as a project that I would like to embark on outside of university where no technical facilities such as the cold shop are required to make the work.



9. Drawing of Monolith. H1m, W0.5m

During my research overseas I discovered the work of Christina Inglesia, a Spanish sculptor who recently had an exhibition in the Guggenheim museum in Bilbao, Spain. Her work reminds me of Christopher Wilmarth and his use of sheet steel and glass in vertical compositions. Inglesia's work in some way feels more forward thinking in terms of how she creates her spaces. Visually she offers a range of experiences engaging the viewer to interact with the work, inviting closer scrutiny of the composite forms. Inglesia used the qualities of her materials, such as sheets of glass and slabs of vertical concrete to successfully construct large three dimensional wall panels to entice the viewer. The slabs appear to peel off from the wall drawing the viewers eye into the work. I feel the intimate nature she creates within her constructed spaces is one of the main aspects that I am looking for in my work.

Chapter Four

8/12

I have finished blowing the forms and am quite anxious to start cold working the pieces. I am starting to get a better feel for what I want the glass to be doing and to experiment with the openings of the form within form series.

I have stayed within a set colour range to achieve a certain sense of mood. Sombre in tone. The work plays on the interior nature of the bubble within the form.

I decided not to vary the overall form of the pieces, working within a few ranges of shapes, to refine and develop the small nuances that play within the forms. My concern is that I haven't enough work but I do feel I have a good foundation from which to develop the blanks that I have blown.

Toward the end of the year I started to question the role of the Beautiful Object. Does it get lost by it's beauty or can it create a sense of more than it's whole ? Can seemingly decorative objects, explore other notions, such as awareness of life and death and our position within this cycle.

Chapter Four

Concepts

The work has attempted to develop a dialogue between the internal and external, investigating ways of expressing ideas of blocking or shielding of the internal space, restriction and levels of access. During the working process, I discarded what wasn't working, enabling the successes to lead the work in an intuitive direction.

The Panel and Bound forms (fig.5+6) reference, as glass lecturer Kirstie Rea described, the glass blowing process, the act of making a bubble. In a simple way the work plays on the fundamentals of form and process, transforming the qualities of the bubble into that of the ellipse. The simplicity of the ellipse form, has allowed me to use the object as a canvas to carve and inscribe the surface. I have also chosen that particular form to describe volume and a sense of fullness, with metaphorical reference to fertility and growth. In part, I have also used the simplicity of the ellipse, to avoid the form having to compete with the graphic qualities in the piece, as they play such an integral part in the composition of the work.

Firstly the work looks at the notion of restriction and how it can be placed on the individual. In many social settings there appears a subliminal binding, a limiting of expression for a variety of reasons. Through the Bound series, I have used the act of binding to reference this situation of non communication, carving a line into the form to give the piece a sense of an external force imposing onto it. In some of the pieces I have created two openings, as though to allow a mental passage through the form. The openings also question the notion of a container which derives from investigations I made earlier in the year of traps. In that research I was interested in the level of access to the interior of the form and how in essence the form is no longer able to hold matter. I was trying to remove the notion of the container from the form, enabling matter to be let go of, rather than being held onto.

In the Panel series I have used the pigment to create an illusion of an opening, referring to ideas of access to the interior. As a formal device I have made two opposing panels to act as a balancing device on either side of the form. The round form articulates volume, with a two dimensional black panel, using illusion to allude to a sense of depth. I view the panel as a means of entry, metaphysically to the interior. The role of the pigment is an elemental one, a raw, primal substance with references to carbon, detritus from a burnt out fire. I wanted them to be as black as possible, absorbing all light as though a hole in the ground.

The idea of access I explored earlier on in my investigations is the main drive for the Form within Form series (Fig. 10). I wanted to create a group of work that highlighted the inner chamber of the vessel, to do this I felt the creation of a second chamber would reiterate what is already there. In some ways this may seem pointless but I realised in doing so I was creating a conversation between the inner and the outer form, of the vessel. This conversation is an internalised one, quiet in nature. The surface treatment I have used on the forms are translucent and opaque to mystify the interior.

On a broader level the work investigates states of mind and how we interact with one another. I have tried to isolate the individual, to give reference to experiences one may go through in life, representing a journey taken by the individual. The work offers an opportunity for the individual to look at themselves and gain a better awareness or understanding of the world in which he or she might find them self. For me the Panel series offers a window into which the viewer may look to find a quiet place to reflect upon themselves.

All of the work maintains a connection to the idea of the vessel as a metaphor for the body/ mind relationship, although they branch off formerly from one another. The work has used Minimalism to explore simplicity of form, and as an device to play between two dimensional space and the illusion of a third dimension within the picture plane. Through this, I hoped to maintain some mystery or ambiguity as to what is actually occurring in the work, leaving the viewer some avenue to explore for themselves.

The point at which I have arrived through my investigations is not so easy to define. Technically and conceptually I have worked through a number of approaches to try to clarify exactly what I am trying to say, and then how to say it. I feel I have arrived at a point where I have a clearer understanding of my own sensibilities, I am able to better see what appears to be working in a formal sense and have developed a voice in the work, which goes in some ways to express what I feel. I believe I have achieved a sense of mood in the work, which is what I set out to do.

Technical

Bound and Panel series.

To make the bound series, firstly I blow the form creating an opening at the end of the bubble which is then placed on a punty iron so that there are two openings. Both the panel and the bound series are cold worked. The bound pieces are wheel worked using stone wheels to carve the surface and then finer stone wheels are used to clean up the surface of the channel. The punty mark is then ground and polished. I then tape around the channel and paint bondcrete adhesive, and apply pigment. The surface is then cleaned and sprayed with a coat of acrylic sealer. The panel series has the punty, removed and polished and is then sandblasted after taping off an area to create the panels. I then paint glue onto the sandblasted surface and apply the pigment using a sieve.

Form within Form

The form within form series is first made in the hot shop, where a small bubble is made on the blow pipe and put in the pick up box to be kept hot. I then gather four times from the furnace and blow the form concentrating on the shape of the shoulder and the neck of the piece. Once I have the correct size and basic form, I then make an opening at the end of the piece, large enough to place the first bubble inside. My assistant then picks the first bubble up from the pick up box on the end of a punty and reheats. I stand next to the marver placing the opened vessel vertically in front of me whereby the assistant climbs onto the marver and I lower the puntied bubble down into the opened vessel. With the correct heat, the lip of the puntied piece joins to the neck of the opened vessel and the punty is knocked off. The entire piece is then reheated and the opening at the end is closed down, leaving a small hole. I shape the piece and it is then put away in the lehr.

All the pieces are cold worked to achieve the various translucent qualities that I am interested in. I find that through cold working, I am able to create nuances in the form and surface that I am unable to acquire in the hotshop.

Chapter Five

Summary

Looking back I see an approach to the work that creates an iconic style (singular central image) of composition, similar to that used in Abstract Expressionism. I look toward the mystical element in art, such as that of the work of Mark Rothko and the spiritualism of Anish Kapoor. I am interested in how works envelope a space and what it is they project toward the audience. As I begin to gain a better understanding of my own style and aesthetic, the constant questioning of the why becomes less urgent. I am beginning to understand what it is that feels right, which is the development of my own aesthetic. I have allowed the intuitive process to play instead of my conscious directing the outcome. I realise that I have left some of the conceptual direction to a side but through that sacrifice I have discovered an inherent nature has come out in the feeling and mood of the work.

Out of this has also come an appreciation of form, which is prevalent throughout the work. The repetitive process of making has helped me to gain a better understanding of form and what it is that makes the work, the line, shape and fullness. Working with the ellipse form has given me a bases to further investigate the volume of an object and how it occupy's space.

The pieces that I identify to work most successfully are the ones that appear to have a dynamic to them. The form within form piece that works best is the red interior pod with an outer textured surface. On the side of the vessel is a black cut running along on a horizontal line. What appears to work is how the line suggests a crack within the surface of the glass, making an opening to the interior. The line adds another element to the piece, an implied dynamic.

The other piece that has strong qualities is Glimpse, a circular form with two openings at opposing ends. On either side of the form is a thin strip or panel, one is black and the other frost. The form is stationed on an axis, creating a diagonal line which runs between the two openings, counteracting the vertical lines of the panels. The black panel placed on the clear glass creates the illusion of an opening which is juxtaposed by the fact that the eye can see into the form, reaffirming the two dimensional nature of the panel. The position of the piece has a dynamic to it as though the form has been caught in mid movement and held. The two pieces work with either implied movement or the illusion of a small opening or cut in the surface of the glass giving the work the suggestion of something else at play.

Where am I headed ? Well from this past years work I have realised it is always important have a sense of play in the work in order for new ideas to emerge. I would like to continue with the development of the illusion of depth and ways in which to arrest emotions within the confines of the work. To do this I will refer to the qualities I have explored in my post graduate studies. I would like my work to strive to engage the viewer in a journey which may redirect a train of thought, developing it's level of intimacy with the viewer. Finally, as an artist, the making process equips me with a vehicle to investigate an understanding of myself and to make my feelings and motivations more clear to me.

Program

The work will explore, following on a series of drawings, sculpture and digital photography, the body and rock forms as my starting point. The work will be created by blowing into models to create organic shapes and alter the structure. The work will explore the use of form to describe volume. By using the moulds I aim to create a second dimension into the structure of the one dimensional work. The moulds are to be made out of various materials to get the characteristics of these materials to describe texture, with different materials used for a range from rough, pebbly to smooth and finished in plaster moulds.

The work will also explore the opening of these forms creating a tangible gateway. This series of work explores the act of opening the structure of nature to join the form. The work will investigate space as a way to view and their relation to each other.

Artistic Statement

I have been looking closely at the form of nature in the past couple of years. Looking at I have identified a certain pattern in the structure of these form. I want the work to be one to create the elements of a weather map, being over the form rock formations. I feel as though they are waiting for something. By further research I want to gain a better understanding of form and volume which will give me a better informed in my making. I have been inspired by the structure of these to create the elements that are in nature.

Approved Study Program Proposal for Graduate Diploma

The work that I will be undertaking this year is going to be a continual development from the group of work I completed last year. The central focus of the work was the development of form. I looked at form as an expression of space and to describe containment. This year I want to push the work further by exploring the manipulation of the closed form in opposition to the open form. Though the process of experimentation, I will develop a body of work that will create a dialogue between open and closed forms, both physically and psychologically.

Proposal

I will use glass blowing as a means of creating abstracted forms referencing the body and rock forms as my starting point. The forms will be created by blowing into moulds to manipulate the glass and alter the structure. The work will explore the use of form to describe volume. By using the moulds I aim to instil a degree of tension into the structure of the enclosed group of work. The moulds are to be made out of various materials to test the effectiveness of those materials to describe tension, such as iron rods wound into a cage, large rope tightly bound and invested in plaster moulds.

The work will also investigate the opening of these forms creating accessible interiors. This series of work explores the act of releasing, the liberating of tension within the form. The work will investigate open and closed form and their relation to each other.

Methods, materials,

I have been looking closely at the forms of rocks in the surrounding region, in doing so I have identified a certain presence in the stillness of their form. I want the work to try and recreate that presence on a smaller scale. Being near the large rock formations I feel as though they are waiting for something. By further research I want to gain a better understanding of form and volume which will allow me to be more informed in my making. I am also interested in the surfaces of these rocks and the variations from rough to smooth.

-I'll be experimenting with the textures imparted onto the surface of the glass by the moulds. This will allow the work to explore the nature of a variety of materials.

- I will use cold working techniques to refine the blown work removing areas and making features on the surface.

-Finally I want to use colour in relation to the feeling of the piece, from closed to open.

Influences,

From the beginnings of my study's I have been interested in the forms of Jean Arp. I have admired his sensitivity of form and expression of the organic nature of living things. I believe he has used abstraction to get to the essence of the organic form in such a way as to obtain a new reality.

In the past year I have looked increasingly at the work of Antony Gormley and Anish Kapoor. Gormley's work represents an investigation into the realms of the internal and external space of the body, using the notion of presences and absence. I am interested in his use of materials of both steel and lead to case his forms and how they communicate through the work. Anish Kapoor explores the realm of the internal, he often references the female and in particular a Hindu Goddess. I have found his work engages the viewer in becoming more aware of the internal space and it's possible meaning.

I have been fascinated by stone and how artists use the material, such as Andy Goldsworthy's stone work and Peter Randle-Page's Ways to Wrap a Stone Series. The two artists have different aesthetics although they explore the properties of the material in a shared manner. There is a certain degree of tradition in their work. I am reminded after visiting the local national parks and seeing the rock forms, of a journey to Stonehenge at age five and clambering over the site, the ancient presence of these forms and their positioning are very interesting. I find in some way they have common characteristics at least. in their size and volume but also in their spiritual connotations.

Glass designers Timo Sarpaneva and Fulvio Bianconi are important references because of their leading design aesthetic from the 1950's. Their creation of a freer more organic design whilst maintaining a degree of simplism, from me stands as a pivotal point in glass design. Their work is a strong reference point for departure in the experimentation with blown glass.

Within my visual references I have looked at a number of ceramists ranging from Richard Devore to Toshiko Takaezu. I am interested in their expression of closed and open form and my subsequent interpretation those forms.

Time Frame;

March- development of moulds and the types of surface rendering. Investigate bowl forms and technique.

April/May- use of cold working to alter and define blown pieces.

June- refine developments, looking at successful qualities.

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Tate Gallery- Anthony Gormley, Malmo Konsthall, Tate Gallery Liverpool, Irish Museum of Modern Art. 1993.

Curriculum Vitae

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Ainslie, ACT. 2602, Australia.

Education

- 1999 Graduate Diploma, Canberra School of Art,
Australian National University, ACT.
- 1997 Diploma of Art, Canberra School of Art,
Australian National University, ACT.
- 1996 Bachelor of Visual Arts, School of Art,
Curtin University, Western Australia.

Exhibitions

- 1998 Talente 99', Munich Fair, Germany.
Venezia Aperto Verto, Venice, Italy.
SOFA, Au Kurant exhibition, Chicago, USA.
Emerging Artists, Glass Artist's Gallery, Sydney.
- 1997 Graduation show, Canberra School of Art,
Australian National University, Canberra.
- 1996 Graduation show, Curtin University,
Jack Sue Gallery, Perth.

Workshops

- 1998 Michael Schiener, glass blowing, Canberra
- 1997 Latitudes, Canberra School of Art,
Bullseye workshop, assisted, Canberra.
Laura Donefer and Philippa Playford,
mixed media, Sydney.
- 1996 Lino Tagliapietra, Dante Marioni and Ben Edols,
glass blowing, Adelaide.

Grants and Awards

- 1998 Absolute Au Kurant, Juried Invitational
of Emerging Talent, SOFA, Chicago, USA.
- 1997 West Australian Department of the
Arts, Travel and Conference Grant.

Collections

Fort James Paper, Chicago IL.

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